

# The Years of Light

- 2013 -

Christian Mason

**Instrumentation:** for mixed ensemble of 25 players, 2 voices and conductor

While individual instruments have a variety of functions and changing relationships the ensemble is divided into three principal subgroups which are related by their spatial location.

**GROUP I (comprising three duos)**

Soprano (with pair of metal cup-bells, tuned to C and D)  
Trumpet 1 (with cup mute)

Mezzo-soprano (with pair of metal cup-bells, tuned C# and D)  
Trumpet 2 (with cup mute)

Clarinet 1 in Eb  
Clarinet 2 in Eb (doubling Bb)

**GROUP II\***

- Harmonica 12: D# (large), C (small)\*\*
- Harmonica 11: D (large), C (small)
- Harmonica 10: C# (large), C (small)
- Harmonica 9: C (large), C (small)
- Harmonica 8: B (large), C (small)
- Harmonica 7: A# (large), C (small)
- Harmonica 6: A (large), C (small)
- Harmonica 5: G# (large), C (small)
- Harmonica 4: G (large), C (small)
- Harmonica 3: F# (large), C (small)
- Harmonica 2: F (large), C (small)
- Harmonica 1: E (large), C (small)

\*The instruments for which the piece was composed are tremolo harmonicas manufactured by Swan.

(Many the techniques used do not work on 'blues' harmonicas, which also have the wrong timbre)

\*\*The 'large' harmonicas are 24-hole instruments from a chromatic set, the small harmonicas in C are 16-hole instruments.

**GROUP III (comprising three trios)**

Piccolo  
Flute  
Alto flute

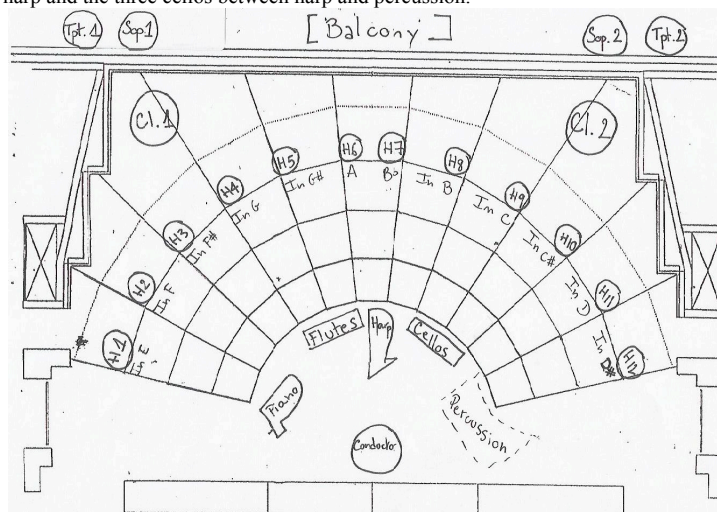
Percussion (1 player):  
crotales, vibraphone, 2 chinese opera gongs, 4 thai tuned gongs (low E-flat, F, F-sharp, G)  
Harp  
Piano/Celesta

Violoncello 1  
Violoncello 2  
Violoncello 3

(all requiring metal practice mutes)

**Spatial Configuration:**

The spatial configuration of the musicians is an essential aspect of the music. Ideally the pairs of voice/trumpet should play from a balcony behind the stage; the clarinets should be in opposite corners at the back of the stage (below the voices); the 12 harmonicas should form an arc across the middle of the stage (ideally on risers); the piano (left side), harp (centre) and percussion (right side) should be as widely spaced as possible with the three flutes seated between piano and harp and the three cellos between harp and percussion.



Duration: 10 minutes  
Score in C

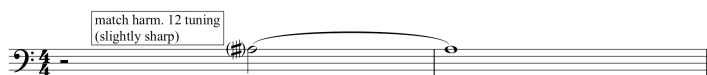
## Performance Notes:

### **Tuning**

This is not a piece for which I envisage the possibility of a 'perfect' realisation. It is rather an opportunity to explore the relationships that arise between an unusual combination of instruments/voices which were not designed to play together in the first place, yet which to my imagination form a wonderfully coherent whole. It is from the myriad instrumental idiosyncrasies that the nature of this music is born. The presence of the 12 tremolo harmonicas creates a strange musical situation because they are not 'in tune' with the other more standardised orchestral instruments (some of which cannot adjust their tuning). This should not be seen as a problem. In this piece playing 'in tune' does not mean playing the same frequency as everyone else, it means being aware of the subtle intonational differences which must be understood as a conscious musical feature. In general, the harmonicas used by the composer are slightly (almost, but not quite a quarter-tone) sharper than the usual (A=440) tuning.

The following notational conventions should enable individual players to clarify the reference point for their intonation:

- 1) Normally stated accidentals (including quarter-tones) should be performed in equal temperament according to the standard tuning of the instrument.
- 2) Accidentals stated in brackets (normally quarter-tones) indicated that the tuning should be matched to one of the harmonicas. In addition boxed text stating "match harm. 12 tuning (slightly sharp)" (for example) will indicate which instrument to listen for:



- 3) Natural harmonics (overtones), whistle tones and any phenomena derived from the harmonic series should retain their natural tuning, though this will not be precisely indicated in the score (notation is approximate to nearest semitone).
- 4) The harmonicas are treated as 'approximate transposing instruments' sounding around a quarter-tone higher than written in the low register, while sounding slightly lower than written in the high register.

### **Harmonicas**

The harmonica parts are not intended for specialist players but can be played by any trained musician (ideally wind players) who is prepared to learn a few simple performance techniques. Each player has two harmonicas and a handkerchief:

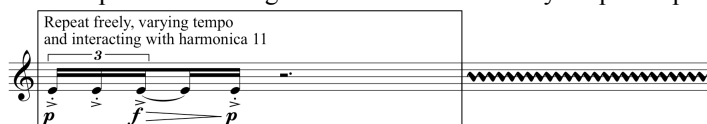
- 1) Harmonica in C (small, 16-hole): everyone has the same instrument
- 2) Harmonica in one of the 12 chromatic keys (large, 24-hole): everyone has a different key from a complete set ranging from low to high as follows: in E (player 1) – in D-sharp (player 12)

### **For simplicity of performance the following principles apply:**

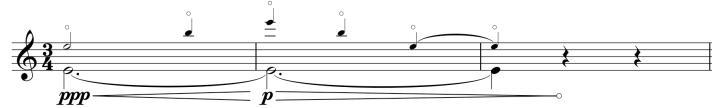
- Always play with exhalation (never inhalation which produces a different pitch)
- The only notes used are the highest and lowest holes/pitches which are not the same as the key note of the harmonica but part of its tonic triad. On the small harmonicas in C the bottom note is the third (E) and the top note the fifth (G), on the large harmonicas the bottom note is the fifth and the top note is the third.

### **Performance techniques:**

- **Repeat boxes:** when material is presented in a box with instructions to 'repeat freely, varying tempo' the intention is to create a global texture something like a flock of birds or chorus of frogs, where many individual calls and responses build up into something which has a clear identity despite unpredictable local details.



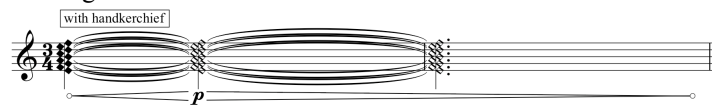
- **Accents:** these indicate that a note should be tongued. If no accent is written the note should simply be blown.
- **Controlled overtones:** these are created by varying the tongue position between the front and back of the mouth while playing a note (in the same way that overtone change if you move the tongue while singing 'ooo'). With the tongue at the back lower overtones will be emphasised, with the tongue at the front higher overtones come into focus. The range of available overtones depends on the harmonica/note you are playing, but on the low E of the small harmonicas (in C) the first three overtones (8ve, 5th, double 8ve) are relatively easy to control by moving the tongue between three positions: back (8ve), middle (5<sup>th</sup>), front (double 8ve).



- **Fast tongue-wah:** following the same principle as the controlled overtones but moving the tongue between front and back as fast as possible to create a shimmering wah-wah/timbral trill effect



- **Hanki-harmonicas:** when indicated to play 'with handkerchief', wrap the harmonica in a handkerchief (ideally folded to be two or four layers thick) and blow through it around the mid-register of the instrument. The result should be an ethereal high cluster without any of the normal pitch sounding. At louder dynamics there is a danger of normal pitches sounding, but this is never desirable. Therefore 'ff' means as loud as possible without the normal pitch sounding.



- **Pitch bend:** this is achieved by a combination of changing the angle of the harmonica in relation to the lips (turning it down by c.45 degrees), increasing the air-pressure (hence the gesture usually being notated with a crescendo), and tightening the lips. To return to a normal pitch simply reverse the process. In all cases this gesture is notated as bending the pitch by a quarter-tone, however larger intervals are possible and I would encourage players to explore/improvise different depths of pitch bend to create a more varied soundscape, using intuition to relate appropriately to the surrounding context.



- **Sing/play in unison:** sing the note while you play it. The unison should be exact (not at the octave) which may require men to sing falsetto.



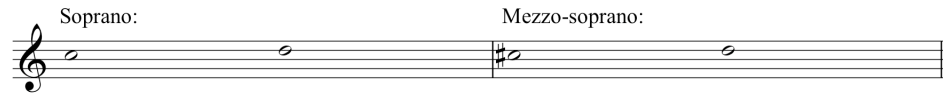
- **Sing through harmonica:** sing the notated melody while playing the bottom note of the harmonica. This always begins in unison. As above the pitch should be exact (not at the octave) which may require men to sing falsetto. Pay attention to the different speeds of frequency beats depending on the interval relationship between voice and harmonica.



- **Flutter tongue (flz.):** as on any wind instrument, this can be achieved by rapidly rolling the tongue while playing the note.

## Voices/Metal cup-bells

Each voice has a pair of metal cups (originally bought in a charity shop), to be used as bells. They are tuned approximately as follows:



In addition to the pitched sound produced by clashing the cups together, a high metallic sound of indefinite pitch can be produced by clashing the feet together. Both of these sounds are required in the piece. They are notated on a separate small two-line percussion staff above the vocal line: the upper line = clash bells, the lower line = clash feet.

## Trumpets

- Both players require cup mutes
- Air noise 'sss': requires the players to hiss through their instrument without producing pitched sound (the notated pitch is arbitrary)



- molto vibrato should be wider than a normal vibrato, but a similar speed:



## Flutes

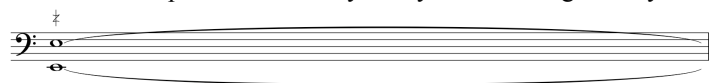
- Whistle tones (W.T.): these should be improvised freely to create a fluctuating, glistening texture.



- Breath tone: a pitched but very breathy air sound produced by blowing over the mouthpiece with the notated fingering.

## Harp, Piano, Percussion

- Harp: harmonics sound an octave higher than written
- p.d.l.t. = *Près de la table*
- Pedal buzz should be used at the point indicated by the symbol and is generally used to accent an attack:



- Piano: pizzicato may be executed with fingers or a plectrum.
- Percussion: the two chinese opera gongs should ideally gliss. in opposite directions.

## Cellos

- metal practice mutes are required for one section of the piece.
- msp. = molto sul pont.
- sp. = sul pont.
- st. = sul tasto
- mst. = molto sul tasto

### **Exit Procession**

At the end of the piece the harmonica players are required to stand and exit the stage in a procession while a four bar phrase repeats on stage. Harmonicas 1 – 6 should exit via the right aisle, while Harmonicas 7 – 12 should exit via the left aisle. Players should walk slowly and there should be a sense of ritual/ceremony to the walking. During the procession the 8 members of the two groups improvise a hocketing pitch cycle with a flexible rhythm/tempo on their highest notes, while the remaining 4 players continue to repeat their notated fragments. The piece ends after the harmonicas have left the hall and are no longer audible from the stage. The conductor is responsible for stopping the ensemble together suddenly at the end of a repetition.

### **Text**

The words are taken from the first three lines (bold) of this poem by David Gascoyne, published by Enitharmon Press.

#### *Lachrymae*

**Slow are the years of light: And more immense  
Than the imagination. And the years return  
Until the Unity is filled.** And heavy are  
The lengths of Time with the slow weight of tears.  
Since thou didst weep, on a remote hill-side  
Beneath the olive-trees, fires of unnumbered stars  
Have burnt the years away, until we see them now:  
Since Thou didst weep, as many tears  
Have flowed like hourglass sand.  
Thy tears were all.  
And when our secret face  
Is blind because of the mysterious  
Surging of tears wrung by our most profound  
Presentiment of evil in man's fate, our cruellest wounds  
Become Thy stigmata. They are Thy tears which fall.

*The Years of Light* was commissioned by Tanglewood Music Centre and first performed on August 8<sup>th</sup> 2013, at 8 p.m. in Seiji Ozawa Hall, as part of the Festival of Contemporary Music.

for Lucas Rafael  
**The Years of Light**

**Slow, yet flowing**  
♩ = 48 - 54

3/4 4/4 3/4 4/4 5/4 3/4

Soprano  
Trumpet 1 in Bb  
Mezzo-soprano  
Trumpet 2 in Bb  
Clarinet 1 in Eb  
Clarinet 2 in Eb  
Harmonica 12 (C and Eb)  
Harmonica 11 (C and D)  
Harmonica 10 (C and C#)  
Harmonica 9 (C and C)  
Harmonica 8 (C and B)  
Harmonica 7 (C and B)  
Harmonica 6 (C and A)  
Harmonica 5 (C and A)  
Harmonica 4 (C and G)  
Harmonica 3 (C and F#)  
Harmonica 2 (C and F)  
Harmonica 1 (C and E)  
Piccolo  
Flute  
Alto Flute  
Crotales  
Harp  
Celesta  
Violoncello 1  
Violoncello 2  
Violoncello 3

with handkerchief  
p  
mp  
ppp

whistle tones (W.T.)  
breath tone





Capo 1  $\frac{3}{4}$   $\frac{4}{4}$

Sop.

Tpt. 1 con sord. cup mute (closed)

Capo 2

M-Sop.

Tpt. 2 con sord. cup mute (closed)

Es. Cl. 1 con vib. *ppp* *p*

Es. Cl. 2 con vib. *ppp* *p*

Harm. 12 *p*

Harm. 11 *p* *f* *pitch bend by turning harmonica 45 degrees down*

Harm. 10 *p*

Harm. 9 *p* *f* *pitch bend by turning harmonica 45 degrees down*

Harm. 8 *ppp* *mf*

Harm. 7 *ppp* *mf*

Harm. 6 *ppp* *mf*

Harm. 5 *ppp* *mf*

Harm. 4 *p* *f* *pitch bend by turning harmonica 45 degrees down*

Harm. 3 *p*

Harm. 2 *p* *f* *pitch bend by turning harmonica 45 degrees down* *Harmonica in C*

Harm. 1 *ppp* *mf* *ppp*

Picc. W.T. *p*

Fl. W.T. *p*

A. Fl. breath tone *mp*

Crot. *ppp*

T. Gong.

Hp.

Cd.

Vc. 1 *mf flautando* *pp* *mf* *ppp* *ppp* *p*

Vc. 2 *mf* *ppp* *ppp* *p*

Vc. 3 *ppp* *mf* *ppp* *ppp* *p*







4/4 3/4 4/4 3/4 4/4 3/4 4/4

Cornet 1  
Soprano  
Trumpet 1  
Cornet 2  
Medium Soprano  
Trumpet 2  
E♭ Clarinet 1  
E♭ Clarinet 2  
Harmonica 12  
Harmonica 11  
Harmonica 10  
Harmonica 9  
Harmonica 8  
Harmonica 7  
Harmonica 6  
Harmonica 5  
Harmonica 4  
Harmonica 3  
Harmonica 2  
Harmonica 1  
Piccolo  
Flute  
Alto Flute  
Vibraphone  
Harp  
Cello  
Violin 1  
Violin 2  
Violin 3

con vib. *pp* *mp*  
con vib. *pp* *mp*  
Harmonica in E  
flz. *p* *f*  
Repeat freely, varying tempo and interacting with harmonica 2  
*f* *p*  
Harmonica in C  
Repeat freely, varying tempo and interacting with harmonica 4  
flz. *p* *f* *p* *f*  
Repeat freely, varying tempo and interacting with harmonica 9  
*f* *p* *f*  
Repeat freely, varying tempo and interacting with harmonica 11  
*p* *f* *p*  
ord. *ppp* *mf* *p* *mf*  
*p dolce*  
*p dolce*  
match harm. 2 tuning (slightly sharp) *pp* *mf* *p* *pp*  
match harm. 10 tuning (slightly sharp) *pp* *mf* *p* *pp*  
match harm. 12 tuning (slightly sharp) *pp* *mf* *p* *pp*  
match harm. 1 tuning (slightly sharp) *pp* *mf* *p* *pp*













# G

This musical score, labeled 'G', is a page from a larger work, page 13. It features a variety of instruments and vocalists. The vocal parts include Soprano (Sop), Tenor 1 (Tpt. 1), Mezzo-Soprano (M-Sop), and Tenor 2 (Tpt. 2). The instrumental parts include two Cornets (Cora 1 and 2), two Trumpets (Tpt. 1 and 2), two Trombones (Es Cl. 1 and Bo Cl. 2), a full Harmonium section (Harm. 1-12), Piccolo (Picc), Flute (Fl), Alto Flute (A. Fl.), Gong (T. Gongs), Harp (Hp), Piano (Pno), and three Violins (Vc. 1, 2, 3). The score is written in a common time signature and includes dynamic markings such as *pp*, *mf*, *p*, *ff*, *f*, and *ppp*. There are also performance instructions like 'with handkerchief' and 'Harmonica in 1'. The vocal lines contain lyrics: 'a . . . nd more. imm . . . e . . . noc imm . . .'. The instrumental parts feature complex rhythmic patterns, including triplets and sixteenth notes, and some parts have specific articulation or phrasing marks.

This page of a musical score features the following parts and dynamics:

- Cornets 1 & 2:** *sf* (sforzando) accents on the first measure.
- Soprano & Mezzo-Soprano:** *mf* (mezzo-forte) dynamics, with lyrics "immense".
- Trumpets 1 & 2:** *sf* (sforzando) accents on the first measure.
- E♭ Clarinet 1 & B♭ Clarinet 2:** *p* (piano) and *ff* (fortissimo) dynamics.
- Harp 1-12:** *f* (forte) dynamics, with a box labeled "Harmonica in F" on the right side.
- Piccobello:** *p* (piano) dynamics.
- Flute & Alto Flute:** *p* (piano) dynamics.
- T. Gong:** *pp* (pianissimo) dynamics.
- Harp:** *mf* (mezzo-forte) and *ff* (fortissimo) dynamics.
- Piano:** *p* (piano) and *f* (forte) dynamics.
- Violins 1, 2, & 3:** *pp* (pianissimo), *ff* (fortissimo), *staccato* (*st.*), and *mezzo-soprano* (*mezzo*) dynamics.



This page of a musical score, numbered 16, contains the following parts and markings:

- Caps 1**: Musical notation with a *ff* dynamic marking.
- Sop.**: Soprano vocal line with lyrics "ma - gin - a - tion" and dynamic markings *p* and *ff*.
- Tpt. 1**: Trumpet 1 part with *ffp* and *ff* dynamics.
- Caps 2**: Musical notation with a *ff* dynamic marking.
- M-Sop.**: Mezzo-Soprano vocal line with dynamics *ff*, *p*, *f*, and *p*.
- Tpt. 2**: Trumpet 2 part with *ff* and *ffp* dynamics.
- Es Cl. 1**: E-flat Clarinet 1 part with *ff* dynamics.
- Bb Cl. 2**: B-flat Clarinet 2 part with *ff* dynamics.
- Harm. 12** through **Harm. 1**: Horns 12 through 1, with various dynamics including *ff*, *p*, and *ffp*.
- Picc.**: Piccolo part with *ff* and *p* dynamics.
- Fl.**: Flute part with *p* and *ff* dynamics.
- A. Fl.**: Alto Flute part with *p* and *ff* dynamics.
- T. Gong.**: Tom Gong part with *ff* dynamics.
- Hp.**: Harp part with *ff* dynamics.
- Pno.**: Piano part with *p* and *ff* dynamics.
- Vc. 1**: Violin 1 part with *mp* and *ord.* markings.
- Vc. 2**: Violin 2 part with *p* and *ord.* markings.
- Vc. 3**: Violin 3 part with *p* and *st.* markings.









This page of a musical score, numbered 20, contains the following parts and staves:

- Cape 1**: Capped horn part with dynamics *ff* and *mf*.
- Sop.**: Soprano vocal line with lyrics "i - ma - gin - a".
- Tpt. 1**: Trumpet 1 part with dynamics *ff* and *mf*.
- Cape 2**: Capped horn part with dynamics *ff* and *mf*.
- M. Sop.**: Mezzo-soprano vocal line with lyrics "i - ma - gi - ni - m - a" and "i - ma - gi - ni - m - a".
- Tpt. 2**: Trumpet 2 part with dynamics *ff* and *mf*.
- Es. Cl. 1**: E-flat Clarinet 1 part with dynamics *ff*.
- Bb. Cl. 2**: B-flat Clarinet 2 part with dynamics *ff*.
- Harm. 12**: Horn 12 part with dynamics *p* and *ff*.
- Harm. 11**: Horn 11 part with dynamics *p* and *ff*.
- Harm. 10**: Horn 10 part with dynamics *p* and *ff*.
- Harm. 9**: Horn 9 part with dynamics *p* and *ff*.
- Harm. 8**: Horn 8 part with dynamics *p* and *ff*.
- Harm. 7**: Horn 7 part with dynamics *p* and *ff*.
- Harm. 6**: Horn 6 part with dynamics *p* and *ff*.
- Harm. 5**: Horn 5 part with dynamics *p* and *ff*.
- Harm. 4**: Horn 4 part with dynamics *p* and *ff*.
- Harm. 3**: Horn 3 part with dynamics *p* and *ff*.
- Harm. 2**: Horn 2 part with dynamics *p* and *ff*.
- Harm. 1**: Horn 1 part with dynamics *p* and *ff*.
- Picc.**: Piccolo part with dynamics *ff* and *p*.
- Fl.**: Flute part with dynamics *ff* and *p*.
- A. Fl.**: Alto Flute part with dynamics *ff* and *p*.
- Crot.**: Crota part with dynamics *ff* and *p*.
- Hp.**: Harp part with dynamics *ff* and *f*.
- Pno.**: Piano part with dynamics *ff* and *f*.
- Vc. 1**: Violin 1 part with dynamics *ff* and *p*.
- Vc. 2**: Violin 2 part with dynamics *ff* and *p*.
- Vc. 3**: Violin 3 part with dynamics *ff* and *p*.



# L

**4**  
**4**

Capo 1

Sop. *pp* *im - a* *im - a* *im* *im - a* *a*

Tpt. 1 *pp*

Capo 2

M-Sop. *pp* *im - a* *im - a* *im - a* *im - a* *a*

Tpt. 2 *pp*

Es Cl. 1

B♭ Cl. 2

Harm. 12

Harm. 11 *Harmonica in D*

Harm. 10

Harm. 9 *Harmonica in C (large)*

Harm. 8

Harm. 7 *Harmonica in A<sub>2</sub>*

Harm. 6 *Harmonica in A*

Harm. 5

Harm. 4 *Harmonica in G*

Harm. 3

Harm. 2 *Harmonica in F*

Harm. 1

Picc.

Fl.

A. Fl.

2 Clari (Gens.)

Crot. *ff* *with sticks* *p*

Hr. *p sempre*

Pno. *p sempre* *ped sempre*

**4**  
**4**

Vc. 1

Vc. 2

Vc. 3

245

Corno 1  
Sop.  
Tpt. 1  
Corno 2  
M. Sop.  
Tpt. 2  
Es Cl. 1  
Bb Cl. 2  
Harm. 12  
Harm. 11  
Harm. 10  
Harm. 9  
Harm. 8  
Harm. 7  
Harm. 6  
Harm. 5  
Harm. 4  
Harm. 3  
Harm. 2  
Harm. 1  
Picc.  
Fl.  
A. Fl.  
Crom.  
Hp.  
Pno.  
Vc. 1  
Vc. 2  
Vc. 3

# M

Capo 1

Sop

Tpt. 1

Capo 2

M-Sop

Tpt. 2

Es Cl. 1

Bs Cl. 2

Harm. 12

Harm. 11

Harm. 10

Harm. 9

Harm. 8

Harm. 7

Harm. 6

Harm. 5

Harm. 4

Harm. 3

Harm. 2

Harm. 1

Picc.

Fl.

A. Fl.

Cro

Hp

Pno

Vc. 1

Vc. 2

Vc. 3

149

*p* *mf* *p* *f*

con sand: cup mute (closed) con vib.

nd

re

the year

*f* *p* *f*

con sand: cup mute (closed) con vib.

*fp* *mf* *p*

*ppp*

*p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

*p* *ppp* *p* *ppp* *p* *ppp*

Always very rubato

Always very rubato

Always very rubato

153

This page of a musical score, numbered 153, contains the following parts and markings:

- Caps 1**: Soprano line with lyrics "tur . . . . . n" and dynamic markings *mf*, *p*, *f*, and *fp*.
- Sop**: Soprano line with lyrics "um . . . . . ti . . . . . l" and dynamic markings *p*, *f*, and *fp*.
- Tpt. 1**: Trumpet 1 line with dynamic markings *mf*, *p*, *f*, and *fp*.
- Caps 2**: Mezzo-Soprano line with lyrics "um . . . . . ti . . . . . l" and dynamic markings *p*, *f*, and *fp*.
- M-Sop**: Mezzo-Soprano line with dynamic markings *fp* and *f*.
- Tpt. 2**: Trumpet 2 line with dynamic markings *fp* and *f*.
- Es Cl. 1**: E-flat Clarinet 1 line.
- Bb Cl. 2**: B-flat Clarinet 2 line.
- Harm. 12** through **Harm. 1**: Horns 1 through 12, all with rests.
- Picc.**: Piccolo line with rests.
- Fl.**: Flute line with rests.
- A. Fl.**: Alto Flute line with rests.
- Corn**: Cornet line with rests.
- Hr.**: Horn line with dynamic markings *ppp*, *p*, and *fff*.
- Pno.**: Piano line with dynamic markings *p* and *ppp*.
- Vc. 1**, **Vc. 2**, **Vc. 3**: Violins 1, 2, and 3 lines with rests.

N

157

Capo 1  
Sop.  
um - it - y - is

Capo 2  
M-Sop.  
um - it - y - is

Tpt. 1  
fz

Tpt. 2  
fp

Es Cl. 1

Bb Cl. 2

Harm. 12

Harm. 11

Harm. 10

Harm. 9

Harm. 8

Harm. 7

Harm. 6

Harm. 5

Harm. 4

Harm. 3

Harm. 2

Harm. 1

Picc.

Fl.

A. Fl.

Crot.

Hp.  
p ppp

Pno.  
p ppp

Vc. 1

Vc. 2

Vc. 3

Detailed description: This page of a musical score, numbered 26, contains measures 157 through 160. It is marked with a large 'N' in a box at the top left. The score is for a full orchestra and vocal soloists. The vocal parts include Soprano (Sop.) and Mezzo-Soprano (M-Sop.), with lyrics 'um - it - y - is' written below their staves. The instrumental parts include two Trumpets (Tpt. 1 and Tpt. 2), two Clarinets (Es Cl. 1 and Bb Cl. 2), a Piccolo (Picc.), Flute (Fl.), Alto Flute (A. Fl.), Crotales (Crot.), Harp (Hp.), Piano (Pno.), and three Violins (Vc. 1, Vc. 2, Vc. 3). The score features various dynamic markings such as *f*, *p*, *fz*, *fp*, *p*, and *ppp*. The key signature has one flat (Bb), and the time signature is 4/4. The music is written in a grand staff format with multiple staves for each instrument.









P

Capo 1

Sop. *ppp* fill *f* *pp* *pp* *mp* *pp*  
*allegretto*  
 fill . . . d . . . . . s(nd)

Tpt. 1 *pp* *pp* *pp* *pp*

Capo 2

M. Sop. *ppp* *f* *p* *pp* *pp* *mp* *pp*  
 is fill . . . ed a . . . . . nd

Tpt. 2 *pp* *pp* *pp* *pp*

Es Cl. 1

Bs Cl. 2 take Cl. in Es

Harm. 12 *f* fast tongue-wah: *mp*  
*tristemente*

Harm. 11

Harm. 10

Harm. 9 *f* fast tongue-wah: *mp*  
*tristemente*

Harm. 8

Harm. 7

Harm. 6

Harm. 5

Harm. 4 *ppp* *f* shift overtones ad lib.

Harm. 3

Harm. 2 *ppp* *f* shift overtones ad lib.

Harm. 1

Picc.

Fl.

A. Fl.

Cro.

Hp. *p* *ppp*

Pno. *p* *ppp* *p* *ppp* *p* *ppp*

Vc. 1

Vc. 2

Vc. 3

# Q

Gradually slow down over the course of successive repetitions, like a music box winding down...

Repeat until the HARMONICA PROCESSION has left the hall and is inaudible (or at least 4x)

The score is divided into several systems of staves. The top system includes Capra 1, Soprano, and Trumpet 1. The second system includes Capra 2, Mezzo-Soprano, and Trumpet 2. The third system includes Eb Clarinet 1 and Eb Clarinet 2. The fourth system includes Harmonica 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, and 1. The fifth system includes Piccolo, Flute, and Alto Flute. The sixth system includes Cor Anglais and Horn. The seventh system includes Piano. The eighth system includes Violin 1, 2, and 3.

Key performance instructions include:
 

- Capra 1:** normal voice, very high overtones ad lib.
- Capra 2:** match tuning of cello 1 harmonic at the five, senza vib.
- Clarinet in Eb:** senza vib.
- Harmonica:** repeat hocketing pitch cycle, allowing for improvised rhythmic/tempo fluctuation (between 1 and 4 attacks each per bar); fast tongue-wah; After one complete section (4 bars): Stand and begin EXIT PROCESSION via left aisle.
- Flute/Piccolo/Alto Flute:** W.T. (Wind Technique).
- Violin:** IV (Fourth position).